

CATHOLIC ART QUARTERLY



THE CATHOLIC ART ASSOCIATION

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CHRISTMAS 1944
VOLUME VIII
NUMBER 1

The Catholic Art Quarterly

Official Bulletin of the Catholic Art Association

Published four times a year, Christmas, Easter, Pentecost, Michaelmas cycles,
at St. Cloud, Minn., with ecclesiastical approbation

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Since the *Catholic Art Quarterly* appears only four times a year and space is consequently valuable, the policy has been adopted of not publishing material that is easily accessible in secular sources unless it is presented from a new or important angle, or is given a Catholic interpretation, and is in accord with Catholic Art Association principles.

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SUSTAINING MEMBERS contribute \$25.00 annually toward the maintenance of the Association's work, receive the *Catholic Art Quarterly*, vote in all elections, and have access to the library and the exhibits.

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President's Page

In the annual C.A.A. balloting at the close of November, the following members were elected to the various offices:

PRESIDENT: Rev. E. M. Catich, St. Ambrose College, Davenport, Iowa.

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The newly elected officers assume their responsibilities on January 1st and enjoy the assurance of a whole-hearted cooperation on the part of the C.A.A. membership, as was manifested by substantial electoral majorities in a vote numerically the largest in the history of the C.A.A.

To the retiring officers a word of appreciation and thanks is in order, since they have given their time and energies unstintingly to the cause of the association.

Those who in past summers have participated in the C.A.A. sponsored workshops or projects know the effectiveness of this means of indoctrination of C.A.A. principles and ideals. Such summer activities are for the present the nearest approach we have to the practical realization of a long-cherished dream of having a genuinely Christian 'art-center'. In these C.A.A. sponsored summer sessions (to which some forward-looking religious community acts as host) participants are afforded an opportunity for thorough-going daily liturgical living as a retreat-like preparation for the day's instruction and work. Prepared by this supernatural exhilaration and the inspiration coming from others working at their various arts for an essentially noble

purpose, those attending these C.A.A. projects imbibe to the fullest the ultimate ideal of the C.A.A.—that of honoring and glorifying God by their arts and skills. I am happy to announce the continuance of such projects for the coming summer of 1945. While at the present time plans for such summer centers are still in the tentative stage, these should be quite crystallized by the time the Easter C.A.Q. appears. Those interested either in acting as hosts to these centers, or to share as learners and workers in them, may have further information by communicating with Sister M. Esther, of St. Mary-of-the-Woods, Indiana, or with Sister M. Augusta of Mount St. Joseph, Ohio.

With the continued growth of the C.A.A. membership over widely separated sections of the country, it has been felt for some time that the creation of additional regions would be opportune. Canadian membership is already numerous enough to have a region of its own, while in the far-flung states of the western third of the United States the scattered members would be greatly benefited by having a region closer to them. Communications discussing the pros and cons of such a step would be welcomed by the C.A.A. secretary for future action.

A careful rereading of the first chapters of Genesis always affords much food for thought for the Christian maker of things beautiful. The realization of the supernatural pregnancy of these chapters for the Christian artist came to me after having again studied the symbolic cut on our C.A.Q. cover. It suggested the truth of "*pontificis est sacrum facere*"—it is the function and duty of a priest to consecrate things, to elevate them to a higher status, to enoble them, since he is essentially an intermediary between the lower and higher orders. In these first magnificent pages of Holy Writ is unfolded God's great plan for every man,—that he is to be a '*pontifex*'—a highpriest offering the lower material world to its Creator by reason of his unique position toward the material world. Was he not made the king and the representative of the entire material creation when God said to him: "fill the earth and subdue it, and rule over the fishes of the sea and the fowls of the air, and all living creatures that move upon the earth"? St. Augustine clarifies this pontifical nature of all men, when he explains: "man has the following qualities in common with all types of creation: he has existence in common with the stones, in common with the plants he has the power of growth, the faculty of sensation he enjoys in common with the animals, and in common with the angels he has the privilege of intelligence and understanding." Placed there so to speak, half-way between heaven and earth, since he is a creature of matter and spirit, man sums up in himself all forms of God's creative artistry, and becomes not merely by designation and appointment, but by his very nature, a '*pontifical*' maker and artist in imitation of God the supreme Creator and Artist.

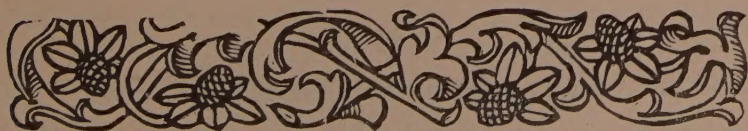
The artist is a creator of beauty, and since beauty is defined as the '*splendor veritatis*'—the shining forth of truth and goodness in a material

thing, God has endowed every man with a trinity of faculties by which he can know and create beauty. This trinity of faculties includes the intellect by which the true and good can be known; it includes the will by which the true and good can be loved and shared; and in man it includes further his bodily senses and faculties, by which can be made sensible or perceivable this splendor of truth and goodness. Therefore it devolves upon everyone in his essential nobility of king and ruler of the material creation about him, to be a maker of beauty—to once more bring back things to their original integrity and to thus reconsecrate them to God. The term “reconsecrate” is used advisedly, since all things originally coming from the Masterartist were essentially beautiful, that is true and good. For the sacred author of Genesis, in enumerating the various types of things made, seems to hammer in with repeated insistence the truth that all things were endowed originally with these qualities of beauty in his five-fold repetition: “and God saw that it was good.” Finally, in summing up the whole work of the six periods of making, he repeats a sixth time with still greater emphasis: (v. 31) “And God saw all the things He had made, and they were VERY good.”

The present sad deordination of all material things as a consequence of man's original deordination to God is likewise indicated in this chapter, when God announces His future plan of work and labor for the sorry artist who had not been content to recognize God as the exemplary cause of all the sensible beauty about him, but insisted upon knowing experimentally the difference between beauty and ugliness: “cursed is the earth in thy work, with labor and toil shalt thou eat thereof all the days of thy life.”

How eloquently our cover symbol expresses these great verities—the effortless creative ability of the Father, the appointment of man as His “pontifex” to imitate His own creative works and the laborious nature of this service after the fall! Thus does our own C.A.A. symbol bring home the realization that to be a great Christian artist, one must be steeped in meditation on God's word to us; to be occupied primarily with the great truths, else we shall forever remain mere technicians only, albeit skillful and clever ones. Great art demands a true understanding of the GREAT realities: God, the soul, man's elevation and fall, his magnificent redemption by the merciful God, the present time of meriting and demeriting, the Mystical Body, the final consummation; all these are the truths whose external splendor we as Christian makers are called upon to make sensibly perceivable by our skills.

Angelo Zankl, O.S.B.



Even Purple Cows

. . . . Graham Carey

I

"I never saw a Purple Cow;
I never hope to see one.
But I can tell you, anyhow,
I'd rather see than be one."

Americans in their late fifties and over, may remember the furor once caused, among the bright people of New York, by these words. They were hailed as the epitome of wit, and were quoted everywhere. Eventually even their author—a professional humorist—began to tire of it, and wrote again:

"Oh, yes, I wrote the Purple Cow;
I'm sorry, now, I wrote it.
But I can tell you, anyhow
I'll kill you if you quote it."

And the quotation went on with renewed zest.

How far away it all seems now, how faded, how musty and dull! Today it is hard to see how such meaningless words could ever have seemed especially witty to educated people. But the secularism and frivolities of one generation appear in all their tawdriness to the eyes of the next. This was the end of the 19th Century, a time of self-satisfaction and security among the complacent. Rich and learned people as a class settled back into an agreeable feeling that human society had at last arrived. There was prosperity in business and certitude in science. Physics was as completed as geography. There would never again be major wars. Comfortable people sank back in the great Victorian repose. Perhaps it was because the verses we have quoted were read against such a background that they seemed to have a certain vivacity. But that world is dead. We live in another age.

But even the most trivial expression of frivolity might hold a meaning, if one were interested in meaning. These verses even, or their title, might express ideas of significance. Let us see what can be extracted from them.


II

First, let us consider color in the light of philosophy.


Dante says that among created things the sun is the most fitting type of God. St. Bonaventure's little book, *The Reduction of the Arts to Theology*,


may be said to be soaked in sunlight. The sun's pure light, one and undivided, has always been regarded as the best physical parallel of God's transcendent BEING. He is the source of all goodness, truth, and beauty. He is the ultimate and infinite principle of unity and of intelligibility. The color that perfectly represents Being, Esse, Pure Act, Absolute Perfection, is WHITE.




A material cause is that which receives a form. When God created the universe, that upon which He imposed form was nothing, emptiness, "Old Night." Out of chaos—literally the yawning abyss—He formed cosmos—literally, order. Prime matter, potency, is thus a certain kind of nothingness even of evil—uncreated, unintelligible, void.  It is the kind of nothing that might be something if it were anything, but is not. For this privation of being, this emptiness, the appropriate color is BLACK.

But the human mind cannot deal with pure Act or pure Potency; and to the eyes both pure white and pure black are, in a certain sense, invisible. What our minds can know are existences, Being divided, or in some way modified. What our eyes see are colors, which are white light changed by its contact with material substances, or by passage through a material prism. "Life stains the white radiance of Eternity." Pure act, with the least possible modification, we are able to recognize as Final, Formal and Efficient Casuality. These existents are fittingly typified by the PRIMARY COLORS. But which color represents which cause.

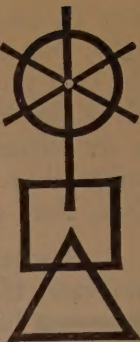
A formal cause is God's true vision of the thing He makes. The color traditionally assigned to Truth, and to the knowledge of Truth, is BLUE. According to Dionysius, the choir angels who know best the truth about God are the Cherubim, and these, in old pictures of the nine choirs, are painted blue. A form is a truth seen in the mirror of the mind, and the sky and sea traditionally the great mirrors—are both blue. Blue is the color for formal causes. 

An efficient cause is the exercise of God's creative power itself, His active effecting of the information of the matter. Yellow seems the best color for this effective power—the golden spark that vitalizes and energizes. Yellow or gold is the color for efficient causes. 

A final cause is the goodness which the making of a thing brings about, and the desire for which initiates the whole creative activity. Red is the color of love, and of the goodness that is love's object. Dionysius holds that the Seraphim are those angels that love God the best, and in old pictures these are painted red. Red obviously represents final causes. 

But we human artists are not especially concerned with such metaphysical abstractions. Pure Act and pure Potency are unintelligible to our minds; God's creative causes—formal, efficient and final—may be known to us in

tellectually, but as artists we have little concern with them. What do concern us intimately are the causes on our own much lower level as human makers, and these causes are not pure—but are imbedded in material, or compounded with one another. The formal images which we impose are seen in terms of material. Before our image of the house we plan to build is complete, we must decide whether it is to be made of stone, brick or wood. The forces which we use in the imposing of the form are guided and controlled by tools and instruments, and these, whether hammer or violin, are themselves material objects. Since we are creatures with material bodies this materiality is reflected also in the goods which we desire. We need food, clothing, shelter. And in the same way, the material of our arts is never prime matter, but a corporeal substance, stuff already in existence, already having a form and end of its own. So, whereas the formal, efficient, and final causes of metaphysics and theology may be symbolized respectively as LIGHT BLUE, YELLOW and RED, their counterparts in the world of human arts must be tinged with black—DEEP BLUE, YELLOW and RED.



The artist's materials—the marble, the wood, the air—have each its own independent nature, blue, and each its own independent reason for being, red. For the artist they stand for matter, black. Black, enlivened by the addition of blue and red, is deep purple. In our Western heraldic tradition there is a relationship between black and purple. While black is the color of complete and icy emptiness, purple represents a qualified emptiness, the color of cool shadows. Black symbolizes death, and purple the sorrow that death causes. As prime matter stands to the material of the human artist, so black stands to PURPLE.

We do not put forward this symbolic color scheme of White, Black, Light Primaries, Dark Primaries and Purple, as exclusively significant. It merely seems to result naturally from the following out of certain analogies, and doubtless other schemes as good or better might be devised. Our intention is to show how rich are the implications of metaphysical doctrines if one is interested enough to work them out. Nor is it put forward either for its novelty nor for its antiquity. It seems to have elements both old and new. On the one hand it seems doubtful that any of the ancients studied the phenomena of the spectrum. The primacy of blue, yellow and red which is so basic to all our thinking about color was not established until late in the 17th Century, when Newton first broke up white light with a prism, and reunited the resulting colors upon a wheel. The color symbolism of the



Church seems to have no reference to the spectrums. The systems of various American Indians, especially beautifully exemplified in the "sand paintings" of the Southwest seem governed by the colored earths that were available rather than by the phenomena of wave lengths. In our Western tradition white and yellow are associated together, silver and gold, and

with them blue—all sky colors. But the Hindu associates blue with black, painting his divine Beings either of these colors in their fierce and severe aspect, red for kingly majesty, and yellow or white for spirituality or benignity. On the other hand there is a tradition of five colors regarded as primary, which in India are White, Black, Blue, Yellow and Red, and thoughtful men from the beginning must have meditated on the rainbow, the dew drop, and the iridescence of many natural things. In any case our arrangement can only be called untraditional in the narrow sense of the word. It is certainly not anti-traditional. Had the ancients thought it worth while to investigate the prism and the wheel we may feel sure that they would have made use of the analogies the spectral phenomena suggest.

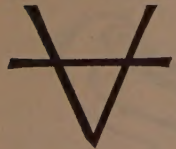
III

IN a not sufficiently well-known passage, St. Augustine wrote of love as acting in three different directions. First there is the love for God, and for whatever other beings there may be above mankind. Man is inferior to the superhuman, and his love for that which is above him is full of fear, respect, humility and obedience. It is the love of the child for the father.



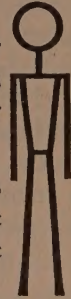
And there is the love for one's fellow men, for our fellow human creatures, for those beings that are on the same level as ourselves. Man, as man, is the equal of other men, and his love for his equals is the love of brother for brother.

And there is the third level comprising all those created beings that are simpler than and below mankind. To the plants and the animals we owe love also—they too are fellow creatures of the same Creator—and this love is like that of a parent for a young child.



So with the beings on each of the three levels man has a particular relationship, and to each he has duties of a special kind, and a specific kind of love. The duty of worship to what is above; the duty of fellowship to what is beside; and the duty of husbandry to what is below.

Our duties to the two upper levels—to God and our neighbor—were clearly and emphatically pointed out to us by our Lord, and no Christian can be ignorant of his obligations here, even though he may neglect them. But little of what He may have said regarding our duties toward the lower creation has come down to us either in tradition or in the scriptures. He mentioned God's care for the lilies of the field, and for the fallen sparrow, and especially He seems to have implied that consideration for an ox or an ass was more important than the keeping of the letter of the Sabbath law. But as far as the record goes He certainly did not emphasize this matter, perhaps because these things could be taken for granted



among the people to whom He spoke. But among us they cannot be taken for granted, and a good deal of our contemporary trouble seems directly due to our abuse and exploitation of lower forms of life. It would seem that the absence of any direct Christian reference to the subject is partly responsible for our bad practices. It behooves us to study this question with care.

But what has all this to do with cows?

It so happens that, in one way or another, the cow has been for ages an analogue on each of these levels.

In a large number of pre-Christian religions she has been used to express the Divine exuberance and generosity. Indeed "*exuberance*" is a word descriptive of the beneficence of the cow, *uber* being the classical word for udder. In the Christian tradition other animals are used as Divine analogues, notably the sheep, the dove and the pelican, and the ancient pagan religions had other sacred animals also. "But most of all the cow, the representative of fertility"* She appears as Hathor in Egypt, as Io in Greece, as Aditi-Vac in India. We do but mere justice to the non-

Christian religions when we recognize that the instructed in these religions knew her as the type of that which they worshipped, whereas to the ignorant she was the object of worship herself. As a provider of food for man and of fertility for the soil, she expressed the strength of God in sustaining and maintaining all life, vegetative, animal and human. For countless generations, to untold millions of men and women, she has been a divine symbol, a reminder of man's duty of gratitude and worship to that power to whom all worship and gratitude are due.

The cow has been man's companion during the same incalculable time. For long ages before a domestic horse was ever seen, cattle were part of the human household. Men drove oxen, women milked cows, and children struggled with headstrong calves, ages before the first city of Troy was founded. The bones of domestic cattle, identical with those of the modern Brown Swiss breed except in size, are found in the sites of the Swiss Lake Culture settlements, and these are Neolithic, of the fourth millenium, about six thousand years ago. During all that time the cow has been man's chief possession. But to the real herdsman she has been not only a chattel, but a companion, whose life parallels his, in bad fortunes as in good.

But of course the cow is only symbolic of either God or man. Actually she is a part of the lower level, and our duty to her is neither worship nor fellowship, but an intelligent care. In India, where the cult of the Sacred Cow is so important, she has come to typify the whole of the lower creation, and man's proper attitude

* Christopher Dawson, *The Age of The Gods*, Sneed & Ward, 1933, p. 106.



to her, what it should be toward all organisms. In a well known quotation, Gandhi* has written of "the Sacred Cow understood as the symbol of the entire subhuman world." By the cult of the sacred cow the Hindu is perpetually reminded of what the Westerner finds it so easy to forget, his duties to what is below him, as well as to what is above and beside.

IV

WE come now to what we might call the heraldic aspect of our subject, the combination of the symbolic colors with the symbolic animal. We will make it as brief as possible.

A white cow would be a symbol of divinity, and many of the cow goddesses, as Io, were white.

A black cow would not be a symbol of anything, or rather would be a symbol of nothing.

A blue cow would be a cow from the point of view of the philosopher or scientist, the man interested in the formal nature of cows, in what makes them what they are in their own kind.

A yellow or golden cow is one regarded as an effective means to something else, as an instrument either to a healthy diet for people, a healthy soil, or to the mere making of money. Her efficiency in the production of values is the point of view considered. The golden cow is today worshipped by commercially-minded dairymen as surely as ever the golden calf was worshipped by the rebellious followers of Moses.

A red cow is one valued for her own sake, her own innate goodness. She is the loved cow, regarded neither as the object of scientific speculation, nor as a means of production.

And so at length we come to the purple cow. Deep purple partakes of Blue, Red, and Black. The basic problem of modern agriculture is to find a formula for the proper care of the "whole subhuman world" of which the cow is the symbol. It is to find for the domestic plants and animals a just mean between the useless extreme of wildness and the equally useless extreme of degeneracy, disease and death. This means cannot be found without a study of the nature (blue) and needs (red) of both cow and man. Only when pattern and purpose are studied, form and end, truth and goodness, can we expect to have the wisdom necessary to make the cow our material, to breed a race of cattle that can be a healthy and unexploited part of a perennial husbandry. In other words the material of agriculture, the organic world, cannot be truly adjusted to the needs of man unless we look after Goodness and Truth. Black must be tempered with red and blue. If we do this all things will be added unto us, or, as Professor Lethaby expressed it, "Beauty will look after herself."

V

THE painting of the Victorian time was characterized by its attempt at exact copy of appearance. The effort was to create works of art whose value consisted in their resemblance to something else, never to make things

* Otto Karer, *The Religions of Mankind*, Sneed & Ward, 1936, p. 31.

to look as they should according to the limits of their own kind, i. e., like themselves. Victorian painting ended in photography and impressionism, beyond which the imitation of appearance can go no further.

Though people were extremely solemn about it, this idea of art as copy of outward appearance, rather than as expression of inward form, was essentially frivolous. It was actually no more respectable intellectually than the meaningless verses that give the title to this essay. Both are the expression of the same secular attitude of mind.

But eventually the fashion changed. People came to study traditional arts:—oriental arts, medieval European arts, the work of “savages”, and ancient arts other than the classical. They found that the dogs in the St. Hubert glass panel at Chartres were red and blue, and that the panel was nevertheless beautiful. They found that the Egyptians, Peruvians, Chinese or Indians used colors with scant reference to the hues of nature.

At about the same time as people were making these discoveries, the “wild men” appeared among the studios of Paris. The cubists demonstrated that a painting could be a painting, with a certain beauty and interest of its own, and yet be the representation of nothing ever seen. The various cliques of post-impressionists and futurists completed the emancipation that had been begun by the students of traditional arts. The mental shackles of Victorian artistic conventions were broken. Painters and other artists were freed to use any shapes and colors that they liked.



This liberation was all to the good. A tyranny had been destroyed, a falsehood dethroned. But what was the artist liberated to do? If he no longer had to paint a dog dog-color, what color should he paint him? The only answer given was the aesthetic one: “Use your unfettered fancy, paint the dog in whatever way will be most pleasing to the sense of color. Do not be afraid to make use of the special, tensile, and all the psychological implications of color.”

This was all to the good also, as far as it went. But human beings, though animals, and therefore possessors of sense, are rational animals also, possessors of reason. As such they cannot for long be wholly satisfied with aesthetic and emotional reasons, but demand intellectual ones. The restlessness of the revolutionary artists themselves is an indication of this. They are too human to be permanently satisfied with the results of their own theories.

We cannot truly enjoy the results of sacred artistic traditions unless we are willing to struggle up to the intellectual level of traditional people. This means using reason and free will in the things we carve and paint, as well as in other activities. We admire the artistic performances of peoples who thought in terms of metaphysics and religion, and expressed these thoughts in symbols. Arts comparable to theirs are fruits of intellectual disciplines comparable to theirs. We must have reasons for the colors and the shapes of what we paint and carve, which are intellectually respectable. It may be a long, hard road, but it is the only one that leads to a real reform of the arts.

The Essential Differences Between Catholic and Secular Art

. . . Sister Esther, S. P.

WHEN I was asked to talk for twenty minutes on the essential differences between Catholic and secular art, I thought it was an easy assignment. But the more I thought about it the more appalled I was at my rashness. It is not a simple matter to discourse lucidly on the essentials which distinguish Catholic art from secular art. These differences are very subtle things which may be indicated but not easily defined.

According to Webster, secular means: worldly or temporal as distinguished from spiritual or eternal.

Catholic or Christian, in this paper, means: according to the spirit of Christ.

And art, according to Saint Thomas, is right reason in making things.

While I'm defining terms, I might as well add one more. Human integrity means acting according to the best light furnished by human reason and experience. Many non-Christians have had it; many Christians have had it not.

Now let us talk about art. As a human activity, art is no more Christian than eating, drinking, dancing, or digging. It can be done well by a Hindu, a Moslem, a Pagan, or a Jew, and has often been done much better by them than by contemporary Christians. We must understand this well and not deceive ourselves with the idea that all good art, or even the best of it is necessarily Christian. The security of our religious faith does not guarantee us impeccability in art. In such human matters we are, so to speak, on our own.

The pre-Columbian Mayans produced an art so far unequaled on this continent. The ancient Greeks have never been surpassed. The Chinese are an unfathomed miracle of ingenuity and skill even to this day. These people were all Pagans. The Greek artistic concept has, it is true, contributed its influence to the Christian heritage, but the Mayan has not, nor yet the Chinese. The excellence and vigor of a people's art is not an index to its Christianity but to its natural or human integrity.

Our fathers in the faith left us an artistic heritage very high in quality, based on the technical traditions of all the great art ages before it. In the western world, we Catholic Christians should now be in possession of this patrimony—but we are not. A little thought will clarify this last statement: Those who possess the technical traditions of a profession are the ones who teach them to others. Is there in the United States a recognized professional school of art under Catholic direction? How many such schools

are there in England? Which of the great French schools of art could the Church endorse as thoroughly Christian in spirit? Persons asking where they may learn the Christian principles of art have to be told to get their art training in a good secular school and make their philosophical adjustments for themselves. Would it be thus if we were in possession of our art patrimony, if we were leaders in matters of art?

As a group, we Catholics have so far forgotten our own traditions that when "seculars" hold them up as a norm measuring the inadequacy of contemporary religious art, we condemn them as alien and anti-religious. How did this state of affairs come about?

Culture, as you have often heard before, is not something added like sugar on a pill. It is the product of a way of life. There is a city culture which comes from living in a city and there is a rural culture which comes from rural life. Each has a different spirit and each is impossible to acquire without living the life which produces it. It is the same with religious culture and secular culture. The life is the moulder of the products.

The culture of Europe, in which the culture of America originated, was once Christian in spirit. The accepted standards by which men guided their lives and evaluated their works were conformed to the mind or spirit of Christ as they knew Him. Certain individuals might deviate from these standards for reasons of their own, but public opinion easily recognized the wrongdoers.

It is a matter of history that the traditions which guided the art of these ages were not generated by the faith itself. They were rather the human wisdom accumulated through the centuries by men working in contact with the materials and laws of nature in the rough. From such contacts there had evolved an attitude, a point of view, an estimate of propriety which does not seem to have been limited to the artists themselves but was the familiar possession of the art-user as well.

This point of view may be sketched as follows:

1. The artist, to be a good artist, must be intelligent about the purposes of things. He must have a clear understanding of what the thing he is making is for. The perfect works of human art are those in which the purpose of the work is clearly understood and is made the nucleus of the artist's conceptual image, from which all its material perfection grows. Knowledge of the use of a thing is absolutely necessary to its maker.

2. The artist must be intelligent about his medium. Only permanent and primary materials in their undisguised state are worthy of his serious efforts. He must recognize that each substance or material has a nature and laws of its own which are a part of its very essence and he must respect the natural characters and limitations of whatever materials he uses. If the shape of the object he makes is a shape suited to the nature of the material from which he makes it, the object will be perfect on the score of material. The choice of the material for a specific work depends on the purpose and destination of the finished piece.

3. The artist must be intelligent in the use of his tools. The potentialities and limitations of these must be studied and known. They must be treated with respect and even with love if they are to do their best.

4. Accompanying these three tangible factors, there is the formal element which is usually a subconscious but highly influential factor in the making. It is the vague idea in the artist's mind. It grows as he considers purpose, materials, and tools. It is influenced by all that he has seen, all that he has made, all that he has heard about, all that he knows from theory and experience. Complete, it is the individual's idea of what the thing he is making should look like. This must be the result of the free functioning of his one particular human imagination in response to a problem proposed for his solution. To try to impose someone else's ideas on works of art always ends in failure. An artist's body may be enslaved but his mind must be free—he cannot be an artist otherwise.

The understanding of these four factors and the technical knowledge which accompanied their practical operation constituted the art traditions available to men at the advent of Christianity. These, being the finest flower of human insight and experience, heeded only Christian motivation to develop a truly Christian art. Here was a foundation of human integrity to support the divine ideal and when fusion was accomplished the great flowering of Christian art came into being. These were the centuries of the great Byzantine and Romanesque achievement and of the Gothic miracles of building, carving, and illuminating. They were long centuries and their tremendous artistic vitality is unquestioned.

Then came the Renaissance, nominally Christian but quite Pagan in spirit, glorifying the flesh and material display. In religious art the magnificent, powerful, and dramatic incidents of Christ's life were the favorite subjects. His poverty, humility, and gentleness are scarcely found. Our Lady dressed in silks and demask and dwelt in marble halls, according to most of the paintings. The renaissance figure was full of warmth and physical perfection, as contrasted with the slender, ascetic figures of the Gothic and Byzantine carvings and mosaics. Madonnas and saints were well rounded, buxom ladies, often painted from friends of the artists themselves—not always respectable women. They seem sweet and gentle, or strong and aloof, or again well bred and refined, but few if any can be characterized as spiritual in the sense of being religiously motivated and above the natural.

However the artists were still great craftsmen. Their artistic traditions had not yet been undermined by their opulence. That seems to have come as the fruit of the Baroque age which followed. The restraints of the classic influence were cast off by the great, vigorous, emotional, overpowering exuberance of these Baroque artists. They became more interested in surface effect than in fundamental structure. The natural human concept of structural honesty was discarded because the skill of the builder made it possible to produce a deceptive impression—and the artist was willing to deceive. They set roofs on solid walls and then carved and

stuccoed them to make them seem suspended. They, the builders, learned to lie about structure and their lies were accepted.

The sculptors learned to lie about materials. They worked in wood and overlaid it with gold and silver to produce the effect of solid metal. They carved stone to make it look light and flexible, whereas it truthfully is heavy and rigid.

The painters learned to lie and, having the most versatile medium of all, their lies became outrageous. A painting ceased to be a part of a wall, an honest, flat surface wrought upon with paint and strokes of the brush. All marks of the brush were smoothed out and the painting became an illusion of appearances only, not the presentation of truth understood and interpreted for others to see. This desire for illusion exposes the unwholesomeness of the trend. When appearances are preferred to the less obvious character of inner truth, a law of natural good is repudiated. Whenever natural laws are rejected, art is weakened and neither ignorance nor inadvertence will stay the deterioration.

These first betrayals were followed by others. Exploitation of skill and cleverness, tricks of technique, violations of medium, complete disregard for the good of the work itself in the interests of illusion and sham. All these contributed to the debacle. And now when mechanization has all but destroyed the last experimental contacts of man with nature, there is little prospect that we shall again have a vigorous, humanly inviolate art unless, indeed, we begin to limit our luxuries and follow the simpler life.

The only hope seems to lie in the advent of what might be called a widespread "social mortification", a certain austerity and detachment of life induced either by free choice or by force of circumstances. At present our ideas are so befogged by the profusion of religious, scientific, technical, and literary riches at our disposal that we have a serious case of mental indigestion. We must restrain our attempts to absorb everything.

You have all made the Ignatian Exercises, at least in part. In art as well as in the spiritual life, those meditations on the use of creatures are at once the diagnosis of our ailment and the prescription for its cure. To use or not use every thing just in so far as it furthers or obstructs the accomplishment of a predetermined end—that is just rock-bottom common sense. But supply a religious end and it will produce a saint. Apply the same standard to art production and you have the secret of the pyramids, the Parthenon, and Chartres, as well as the great art of China, Persia, Rome and the rest. Human integrity selects the means, but whether you have Religious or Secular art, Christian or Pagan, depends on the end you propose to accomplish.

Unfortunately it is just in this matter of a strong, integrated purpose that we moderns are weakest. The great psychological anomaly of our times is the split personality. As a people and as individuals we are not well integrated, socially, mentally, morally. We have varying standards for various occasions. Because we live in the midst of a highly secularized

world, we Catholics have not escaped the blight. On our knees in church we profess a high spiritual integrity, "O my God, I love Thee with all my heart and soul." And going out, we proceed to work with all that same heart and soul to further our own reputation and to advertise our personal qualities or material advantages. We compete desperately for honors and are not above distortions of the truth and various other unChristlike practices to gain our noble or not-so-noble ends. Then when we have succeeded, we see no incongruity in kneeling again to thank God for blessing our efforts for His honor and glory. We have worked out something we want and are calling it God's will. It is most painful to be pulled out of this pleasant delusion and made to realize that God's will is a more rugged thing than this.

This same spirit has colored the religious art of our times to an unbelievable extent. We want our churches to be splendid, worthy of the God of beauty and truth—so we fill them with marble, gold and silver, and fine wood, too often on borrowed money which His Providence has not yet put into our possession. If we cannot afford these things and our credit is not good enough or our prudence forbids assuming such a debt, we build Him a house with wood or plaster painted to simulate marble, brass plated with gold, nickel overlaid with silver, pine grained to look like oak. Now we know God can see through all this. He values poverty humbly and cheerfully acknowledged and accepted more than this gaudy attempt at pretended glory which is all sham. We are not honest with ourselves. We know we cannot deceive God. For whom then is our religious art? If it is pointed towards God is it not an insult, though His patience bears with our blindness? If it is pointed towards ourselves or our neighbor it is scarcely religious. Yet few ever think of it that way.

Imitation leather binding on our prayerbooks is considered better than honest cloth. Why? It is a lie. We do not approve of lies. What has muddled us? The product is labeled "imitation". Therefore, say its protagonists, it is not deception. In the moral sense, this may be, but we are here concerned with artistic truth, the kind of truth which tolerates no disparity between actuality and appearances. If the so-called imitation leather is quite obviously a cloth coated with a preparation which renders it more durable than the original textile, then the untruth is in the name not the material. On the other hand if the coated cloth really attempts to look like leather it is an untruthful thing. Integrity demands that we label it a sham.

Our abstract principles are right but our standards of practical value have disintegrated from general principles to particular cases. We seem to have a separate set of these standards for each instance. Sales talks and convenience have influenced and blinded our basic discrimination. If we took time out to think each case through along the lines of our main purpose and the best means of achieving it, we would not be so easily misled—nor would the misleaders be so voluble if they met this logic more frequently.

There are phases of religious art today which betray low ideals of asceticism and a lack of understanding of the part the emotions play in the spiritual life of sinner and saint. These cannot be corrected by anything but a change of mind in the generality of the faithful. Sweetness and prettiness will not give way to strength and austerity in religious art till people understand and accept the real stuff of which the lives of Christ and His saints are made.

Of late there seems to be a growing preference for permanent materials such as stone and wood as opposed to plaster or composition for statues. Thus a secular principle is improving religious art. This one essential item from that store of healthy art traditions, once used in the service of the church with such splendid results seems to indicate a rise in the level of appreciation of things suitable. It is devoutly to be hoped that the rise continues till truth and vigor are once more generally characteristic of religious art.

It seems I really haven't said much about the differences between Secular and Catholic art but all I have said helps to indicate the color of the subject. As a summing up of this somewhat devious discussion, let me say that Secular art is merely sound human wisdom used for non-religious purposes. Use that same wisdom for religious purposes and you have religious art. Use it to interpret Catholic life and you have Catholic art.



Printscript Writing

. . . E. M. Catich

minimum **A**T this point it would be well to define a simple technical vocabulary which will relieve some of the confusion attendant upon letter-making.

minimum There are three chief categories of letter-making: writing, lettering and printing, each distinct from the others.

WRITING is the everyday use of letters made rapidly with single strokes. That is, each part of the letter is made complete in one movement of the writing instrument which can be either pencil, pen, reed, quill, brush, etc. To this category belongs the cursive or running script in everyday use and printscript writing or "manuscript writing," as it is called by some. Because the component parts of a letter are made in one stroke, commercial sign painters are quite correct in calling workmen in their craft, who make letters rapidly and with single strokes, sign-writers and show-card writers even though the instrument with which they are writing is a flat chisel-shaped brush.

Writing may be subdivided into two classes: informal and formal. **INFORMAL** writing is the everyday writing used for correspondence and note-making in which the letters are hastily written, generally, at a slant. **FORMAL** writing is the more serious, finished writing and letter-making intended to be permanent. It is not slanted but is upright.

LETTERING is the formal, finished letter made, not of single strokes, but of compound strokes. Under this heading would come all 'built-up' letters and 'filled in' letters. To this grouping belongs letters carved in stone, highway bulletins, broadsides, commercial advertising as used in magazines and newspapers, gold leaf signs, decorative initials, etc.

PRINTING is the mechanical process which involves the use of metal type and presses.

RSince cursive script and printscript writing are both writing, any objection raised by the opponents to printscript writing, that it is not writing, is overruled. It is writing with far greater justification in that behind it lie the traditions of the ancient, medieval, and gothic times with their

ERSAL very fine written manuscripts and "written" books. Many are under the delusion that the exquisitely done manuscripts and books of the ancient and medieval ages, now on view in our museum showcases, were other than freely written. The writing in these manuscripts and books was the more formal everyday writing of the scribes. This is the writing whose return we advocate under the name of printscript writing.

**LINO
TYPE**

HERE it might be pertinent to point out the causal connection between writing and printing. Printing was invented in the latter first-half of the fifteenth century. The popular notion is that the inventor of printing was Johann Gutenberg and that he likewise was the first printer. No attempt is made here to prove or disprove these beliefs nor to fix the exact date for the invention of printing, for these facts are open to dispute. Certainly, the exact date for the invention of printing is unknown and may probably never be known, the reason perhaps being that printing as a craft was conceived in obscurity and for a short while its inventors may have practiced it with a certain amount of misrepresentation.

Medieval manuscripts, books, missals, were at that time among the most precious possessions. In almost every medieval European country these had an excellent and fairly constant barter value such that the traveler, in lieu of traveler's checks, could, in an emergency, convert them into more needed necessities, or pawn them. Books were always most highly prized but never so much as during the early days of the Renaissance and in the age immediately before the Renaissance. In this period ancient books and manuscripts received almost idolatrous homage. Good, bad, and indifferent books alike were venerated by the early Renaissance neophyte of learning. Witness Boccaccio in his advanced age learning the elements of Greek grammar, and similarly Pope Nicholas V founding the Vatican library and sending his agents to distant lands to buy books of all kinds. Witness Petrarch weeping while pouring over a Homer he could not understand.

The scarcity of books is well illustrated by the pertinent fact that the Holy Bible had to be chained in the medieval cathedral. Chained, not to prevent the people from reading the holy book, as so many of the adversaries of the Catholic church would have us believe, but chained to prevent the unscrupulous reader from removing the book from the cathedral and in secret converting it into some more personal commodity. Even in the present age of surplus books, libraries are vexed with the problem of unchained books. Add to this the fact that books were not the result of mass production, but were entirely hand written, embellished and illuminated. It is not unreasonable to suppose that it would take four or five years to write and illuminate a Bible. Small wonder that they commanded top prices and verged close to being a monetary exchange. Translated into modern-wage expression we can easily arrive at the awe in which books and manuscripts were held.

The inventor or inventors of movable type took as their type model the ordinary bookhands, that is, the writing of the time, copying each written letter and punching these into type metal. They were intent only on imitating manuscripts and therefore were obliged to reproduce the letters to which the readers of that day were accustomed. The printed page made from this type achieved the appearance of the hand written book and indeed there is every reason for believing that the inventors intended their new printing art to simulate as near as possible the hand written model. Where one page could be written by the scribe, hundreds could be impressed from the new type. After the page had been printed they were given over to the limner who added the border decorations, the colors, and did the gild-

ing and illuminating. The finished appearance was a facsimile of the hand written product and in point of fact, could hardly be distinguished from the hand written book. Today, we would call these early printers shrewd business men if they sold these books as all hand made. In that day such a deceit was considerably easier since no one had any reason to suspect that a book was anything but hand-made, no other process being known to the buyer.

How long did this period of counterfeiting last? We do not know. However, we can hazard a guess that it may have been from five to fifteen years. After this time the secret could no longer be kept intact, and from then on printed books were made and sold as such. This reason, perhaps more than any other, may explain why the date for the invention of printing and the name of the inventor may never be known.

THE important thing to bear in mind is this: the early books were made in the tradition of the medieval writing. The types were cut with good fidelity from the early fifteenth century bookhands, the margination within the books, the coloring and use of gold, etc., all were nothing more than the continuation of the centuries of tradition in the book-writing art. Among bibliophiles today, it is recognized that the very finest books ever printed were printed in the years immediately following the invention of printing. Very few books made since can come up to the standard for beauty which these early books achieved.

On the other hand, the tradition of spencerian writing is relatively new. However, the fact of its newness would not invalidate its use. The spencerian method of writing could be invalidated on the ground that it does not follow the very vital ancient and medieval tradition of writing and book making. But the one reason which in itself is absolutely sufficient to void spencerian writing is that it does not fulfill the first and final function for which letters were intended, that is, legibility.

If there were no other reason for changing the mode of writing in our elementary and primary schools, this one, that printscript writing is legible and that spencerian script is not, would in itself be eminently enough. But there are many good reasons for effecting the change, any of which bears enough weight to shift the balance in favor of printscript writing.

The advantages of printscript writing in the primary grades would be many, chief of them that it would facilitate greatly the learning process.

One alphabet only would need to be learned by the children and not two as heretofore with the inclusion of the spencerian script.* Children are taught reading and writing at the same time and are forced to learn one alphabet for reading and another for writing. They read the word "cat", as printed with type in their primers, and are asked to write

cat
cat

* Because of the centuries of aberration from the tradition of writing the majority of printers and calligraphers think of lower-case and upper-case letters as distinct alphabets. This is easily understood since the causal connection between the two forms of writing has become obscured during the past several centuries. The breach between these two has been further widened by many of the present-day writing and lettering texts, which disregard the historical stroke-sequence in the making of letters.

There exists in fact only one alphabet; the majuscule with its logical and traditional offspring, the minuscule.


the same word "cat" in cursive script. Is it any wonder that our high school and college students are so inept at spelling? Their mental images are constantly being translated from one alphabet into the other with much error involved in the translation.

The chief means of educating the young in their infancy is visual. To the young the visual impression in the learning process is much more lasting than any other impression. The child gets a visual image of the word "cat" as printed in type. When the child is asked to spell that same word that same visual image comes to mind, and if printscript writing is being used, then the process of translation from printed forms to the spencerian form is omitted and the child more easily and accurately spells that same word. Orthographists undoubtedly would welcome that change for it would simplify their problem.

Another advantage which is impossible with the spencerian writing is that with printscript writing children would partake in the experience and tradition of letter-making, which tradition would not only show the causal relation between the capitals and the lower-case, or small letters, but would ever keep before their eyes the prototype of all good writing, namely, the Augustan letters of the first century B. C. and the first and second centuries A.D.

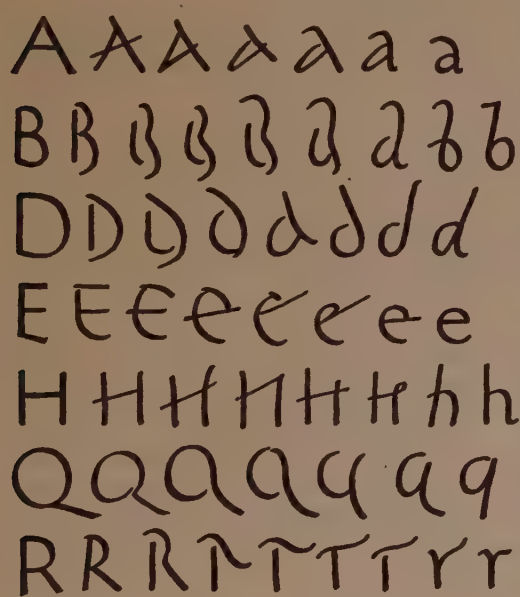
In these first centuries there was only one form of writing in use. There was not a double alphabet such as we know today consisting of capitals and lower-case letters. There was but the one kind, the capitals, and this was used for all purposes whether the use was for carving on a monument, writing on brass or on clay tablets, or giving a market receipt. It was all the same form, the only difference being one of quality and not of kind. That is, the writing used for ultimate carving on the monuments was formal writing done with a great deal of care. The everyday use of writing was informal as with the hasty scribble on clay tablets, on walls or on the slates. The former writing was formal, the latter informal. Whether epistles were written to friends, or written on the monuments for eventual carving, the same general shape of letters was used.

The question next is asked, when did the lower-case letters such as we have today come into being? These were evolved during the period from the Roman era to the renaissance. In Roman times only the one form existed and was used for all purposes. The everyday use of this one form tended to speed up the execution of the individual parts of the letters, and tended to make rectilinear into curved forms. Where two strokes were used in the making of a capital letter the everyday informal writing was inclined to

 make the two strokes into one movement. A good example is the letter "E". In formal writing this is generally thought of as being composed of four strokes, three horizontal and one vertical. The stroke sequence in the making of the formal letter "E" was, first, the vertical stem; second, the bottom horizontal arm; third and fourth, the top arm and middle arm. In informal writing strokes one and two were made in one movement, or,

as the Italians more aptly describe it, "uno Tratto." The vertical stem and the bottom horizontal arm in formal writing ordinarily were at right angles to each other. In informal writing, this angularity tended to disappear and became curved because the two elements were made hurriedly in one movement. The upper arm and the middle arm likewise tended to lose their straightness and became joined curves, thus reducing the number of strokes from four in formal writing, to two in informal writing.

This habit of speeding up and merging of strokes was constantly undergoing changes and modifications in the centuries from classical Roman times up to the renaissance. The process stopped entirely, with the invention of printing in the fifteenth century.* With the invention of printing came the standardization of letter forms. A font of type, once punched, could be used over and over again for many years. In fact, type is being used today made from the original matrices of William Caslon and others who practiced their craft in the early part of the eighteenth century.



With some modifications, letters devolved from capitals to small letters according to this sequence. The change in these letters—with the exception of the last two b's—was effected in four centuries.

The better type faces copied from the fine hand writing of the fifteenth century, are, in a manner of speaking, the hidden continuation of the tradition of writing and book-making. With the use of printscript writing every lower-case letter of the alphabet can be traced historically from the present form back to its original prototype: the classic letters of Imperial Rome, and conversely, the evolution from capitals to lower case is the more easily understood.

A knowledge of the causal connection between capital letters and small letters enlarges the design experience of young artists and adds the new field of calligraphy for their aesthetic appreciation. Moreover, this knowledge would help to establish the relationship of all the national hands to the one mother form, the classic Roman letter. Such a knowledge would help to clarify the Roman alphabet, hitherto a 'bogey' to most children, by showing clearly the functional relation of the square-reed and pen-made letters to the

* The devolution of the letter 'G' during the first seven centuries. (Taken from Batteli, Thompson, Schiaparelli, The National Museum of Naples, and The Vatican Library).

The calligraphic skill with which the drawings are made appears nowhere better than in the Tree of Life. Here the artist has achieved a beautiful adaptation of the capacities of the tool used, to the nature of that which is to be represented. The leaves of the Tree are indicated by just the kind of strokes that the pen "likes to make," and these at the same time beautifully express the grace and flexibility of living foliage.

Only one of the designs seems open to serious criticism. The Star of David is represented, as it almost invariably is in this country, by the five pointed star of our flag. It seems clear to this reviewer that this shape is not one that should be used in sacred contexts. Stars have been traditionally thought of as points radiating light, rather than as surfaces with geometrically determined outlines; and have generally been represented as straight lines raying from a point, rather than as enclosed spaces. The Pythagorean pentalpha or pentagram was considered as a geometric configuration—a single line which by means of five equal angles returns to its starting point—rather than as a five pointed star. The Seal of Solomon represented the interpenetration of two equilateral triangles, rather than a star of six points. Rays are straight lines, and stars the points of origin of rays.

The stars in the first American flags were of six points. Out of compliment to George Washington, in whose English coat of arms appeared three "mullets" (spur rowels) of pentangular shape, the number of points for the stars in the federal flag was changed to five. Following this secular usage, the stars used subsequently by other modern nations are almost invariably of five points. The pentangular star thus properly stands for secular rather than sacred ideas.

Among true heraldic stars, those of six and eight rays are richest in religious symbolism. The six-rayed star is related to the three dimensions of space, the doctrine of the seven rays (the seventh being the point where the three lines cross), and to the Seven Gifts of the Holy Spirit. It is also a Chrismon, being a monogram of Iota and Chi, the initial letters of the Greek names of Our Savior.

Examples of the eight-rayed star on Sumerian cylinder seals have been dated as early as the fourth millenium B. C. They are believed to represent the sun as giver of light and rain, and therefore to typify God as bestower of graces. Four rays were straight (for light), and four wavy (for water). The eight-rayed star is also a Christian monogram—the Greek initial Chi superposed upon the cross—, thus becoming a succinct statement that the Sun of Justice is Christ crucified.

The exigencies of wartime publication are probably responsible for the fact that the type used is rather small—especially in the Additional Notes. The small type not only makes reading difficult for any but strong, young eyes, but constitutes a defect in scale with the bold calligraphic illustrations.

These are very tiny criticisms of an excellently written and presented little book.

May Volume II: The New Testament, not be slow in following it.

G. C.

H. A. R. on Vestments . . .

We went back to the old idea of the Eucharist under Pius X because we had strayed from the true conception. St. Frances went back to apostolic poverty. Pius V went back to a purer liturgy. All that is not wrong. So why not go back to a vestment that vests not merely decorates? Already there is a long custom of full vestments in the United States, France, Germany, England, Holland and elsewhere.

Don't go *back* to Gothic, Romanesque, or antiquity. Go forward to 20th century vestments which ARE full because they are 20th century. No imitation of the past, but expression of the present, anticipation of the future. Why did the 15th century have the right to cut sandwiches from full vestments, the 17th century to make fiddle shapes, the 19th to put crosses on them, if we have no right to form our style? The mistake is that people actually go *back* by; (a) imitating Gothic orpherys, (b) calling "sandwiches" names, (c) being exclusive about full vestments, (d) grading full vestments according to fidelity to some museum piece.

All that can't be justified, as God is not the God of Abraham, Isaac, and Jacob but of the LIVING, and the Body of Christ (the Church) does not dote nostalgically on His forlorn youth but faces the present.

Since the *casula* (that's its name) is a sort of sublimised cover, let it be a "little hut", full, wide, beautiful with fine folds. Embellish it as you like. Our forbearers covered the seams with color where the length were joined. No "lines" are necessary but other ornament like the chi-rho or such monograms for Christ may be used. Choose a material that will be comfortable (light weight.)



DA versus CAA

FROM ONE PRIEST—

"Regarding art vs. commerce, the artist may be justified in his price but where is my young priest going to get \$75 for a gift? Why not accept Gropius' idea: machines are here to stay. Let us use them. After all, they are only more complicated tools, but tools they are. What is wrong with our present machine-made goods is that they are badly made and attempt to "imitate" hand-made things. There will always be hand-made things for those with the "dough" to buy them.

* * * * *

AND FROM ANOTHER—

The reason for my unusually prompt answer is to put in my bid for that weaving exhibit at the earliest possible date. You see, my craft school still has leaves on. I've got a stand of live timber out of which I have a pattern of my own that I'm going to weave. The main design is a parochial school, but the filling, without which the whole would be impossible, is this weaving project."

* * * * *

POSITIVELY?—

"I read the art and machines thing in the *Quarterly*. I disagree on many points, but don't feel up to formulating an attack right now. But I *know* one thing: there is great room in the name of Catholicism, for a general re-statement of art, arts, aesthetics, and all the way down the line. For instance, I don't agree that art is *simply* the right way of making things. I don't know what it is yet, but I think it could be figured out. It will take a long and intense time, and it may well be that I'll never do it myself."

* * * * *

BEG, BORROW, OR STEAL?

"Well, it looks like the *Queen's Work* and *Time Magazine* are stealing our D. A.'s stuff, if you have had a look at their gush over a certain "new" Mass by a sister-composer. It is based on the musical themes of well-known Negro spirituals. As the Mass progresses you chant *Nobody Knows da Trouble Ah've Seen* at the Kyrie, *Go Down, Moses* for the Gloria and on through others including *Swing Low, Sweet Chariot* at the Benedictus. By the time you get to the Agnus Dei you are into *Deep River*. An' Brothah, dat sho am deep watah!

Father (D.A.) Lord claims, and is quoted by *Time*, that he has 'a hunch that Pope Pius X would have to approve enthusiastically'.



WHO'S WHO AND WHAT

THIS issue of the *Catholic Art Quarterly* wishes to exemplify to readers what is meant by our masthead notice. A repetition of that notice may serve in stressing our policy: "Since the *Catholic Art Quarterly* appears only four times a year and space is consequently valuable, the policy has been adopted of not publishing material that is easily accessible in secular sources unless it is presented from a new or important angle, or is given a Catholic interpretation, and is in accord with Catholic Art Association principles."

The Catholic Art Association has pledged itself to revive the truly Catholic intellectual approach. Symbolism is especially important in making this approach feasible, and in this issue we have GRAHAM CAREY, who needs no introduction, once again competently coming to our assistance with "Even Purple Cows." Here is symbolism "presented from a new and important angle." Happily enough, the newly elected President has illustrated this article, as well as his own, with cuts which are very much "in accord with Catholic Art Association principles."

SISTER M. ESTHER, in her paper read at the recent East Central Regional Meeting, so completely compassed the masthead requirements, that we are publishing "The Essential Differences Between Catholic and Secular Art" without further explanation.

The second and final section of "Print-script Writing" by E. M. CATICH, is likewise presented as an example of what the *Catholic Art Quarterly* welcomes from contributors.

The Book Review represents a departure of sorts, but we feel that some of our valuable space should regularly be given over to competent reviews of books which are of particular interest to members.

The excerpts from the letters of H.A.R. on vestments are offered as an incentive to some right thinking on an important matter requiring much thought. Determined people "going Gothic" with set jaws, because it is "catching on", are not in accord with Catholic Art Association principles.

The wood cut reproduced in this issue is the work of Sister M. Rosalie, of Ladywood School, Indianapolis, and was exhibited at the Tri-State print exhibition there.

C.A.A. PERSONNEL IN THE NEWS

FREDERIC WHITAKER, who has been mentioned in this column before, again makes the headlines by winning the Adele Hyde Morrison prize as 1945 Guest of Honor at the Oakland Art Gallery Annual Watercolor exhibition. Mr. Whitaker has long been recognized as a fine watercolorist in his native New England.

ALFONSO OSSORIO has an entry in the Mortimer Brandt Gallery, New York, featuring thirty modern artists in one item each. His is called "Composition". Comparison with pieces by this artist in the C.A.A. traveling exhibit might lead to questioning Mr. Ossorio on how he got from here to there.

ZOLTAN SEPESHY, who spoke at the Central Regional Meeting at Detroit recently, has added another prize painting to another important collection. The Milwaukee Art Institute awarded his "In the Day's Work" the Wilmann's Purchase Prize of its fall exhibition of regional art.

LAUREN FORD was once again represented and featured in *Life* magazine; this time in the Christmas issue. The story behind this particular Christmas Story is a happy one and in accord with the season. We have a great number of reasons for being proud to list her as a member of the Catholic Art Association.

STEPHEN BRIDGES in the armed forces in New Guinea, did some stained glass for a chapel over there, using beer bottle bottoms which he fitted into wood framework and set with cement.

ROBERT AMENDOLA, prix de Rome sculptor, and one time president of a Catholic Art group in Boston, did a silver corpus and other items for the same chapel.

Both these boys are convert artists and it is interesting to hear of this unique endeavor.

C. A. A. NEWS

THE Central Region of the Catholic Art Association held its sixth regional meeting at Dominican High School, Detroit, Michigan, on November 24, 1944. Sister Louis Marie, O.P. of Dominican High School made all the arrangements. Fifty-six members and one hundred non-members of the Catholic Art Association were present.

The theme of the meeting was "Art and Catholic Propaganda."

The morning session was begun with Missa Cantata. Right Rev. Monsignor Edward J. Hickey, chancellor of the archdiocese of Detroit, welcomed the delegates. Reverend Edwin B. Kron, C.S.P., explained the theme and lead the morning discussion.

Sister Helena, O.S.F., presided at the business meeting which followed dinner. Minutes of the fifth regional meeting were read, a financial report was given and a copy of the yearly report sent to the National Secretary was read.

It was moved that the Easter Monday regional meeting have as its theme "Art and Rural Living."

It was also suggested that this be the theme of art entries for the next exhibit.

It was moved that the invitation by Immaculata High School, Chicago, to have the seventh meeting at their school be accepted. Motion carried.

¶ Suggestions for C.A.A. traveling exhibits were as follows:

1. Photographs should be taken of worth while works of C.A.A. members and slides made for circulation among schools.
2. Old exhibit pieces should be occasionally replaced by more recent ones.

At 1:30 p. m. members from Illinois, Wisconsin, Michigan and Canada met in various classrooms to discuss increasing membership in the C.A.A. and to make plans for their localities.

The afternoon session beginning at 2:00 o'clock included a philosophic round table with Rev. E. C. Garvey, C.S.B., as speaker and discussion leader, and a technical round table with Mr. Zoltan Sepeshy as speaker and discussion leader. Rev. Edwin B. Kron was general chairman.

Meeting adjourned at 4:15 p. m.

¶ The East Central Region held its regional meeting at the College of Mount St. Joseph on-the-Ohio, Mount St. Joseph, Ohio. Sister Augusta of the College made all the necessary arrangements.

The theme of the meeting was "Catholic Art for Catholic Teachers and Children."

The morning session was opened with prayer by the Reverend E. Connaughton, Chaplain of the College. Sister Maria Corona, Dean of the College, welcomed the delegates. Four twenty minute talks were given by Sister Ester, S. P., Sister M. Joanne, S.N.D., Sister M. Carlotta, S.N.D., and Sister Cephas, C.P.P.S.

Monsignor Carl J. Ryan, Archdiocesan superintendent of schools was the featured speaker at lunch.

The talks during the afternoon session were divided into Grade School division, Sister Elizabeth, O.S.U., chairman, and High School division, with Sister Esther, S.P., the chairman. Sister Myra Joseph, Miss Frances Delehanty, Sister Ann Christine and Sister Charlotte covered the grade school years in their talks; Miss Irene Blasch, Sister Alice Therese and the Reverend E. Connaughton spoke of the high school problems.

The meeting was brought to a close at 5 p. m. with Benediction.

¶ A letter from Rt. Rev. Msgr. Luigi Ligutti, Executive Secretary of the N.C.R. L.C. has been received appealing to members of the C.A.A. to aid in educating our Catholic people to a deeper realization of the value of rural living. "We realize," says Msgr. Liguitti, "that what essays or sermons cannot accomplish, art can and will."

We urge all those interested in this appeal to send in their opinions and suggestions.

¶ The editor wishes to apologize for the delayed appearance of this issue. A necessitated change in printers, war conditions, and other factors over which we have no control, all combined to delay publication. We trust that adding the word "cycles" to the list of Christian feasts will serve to save a bit of face.

This *Catholic Art Association* is NOT just another
art association

It is THE art association for *Catholics*

Because it is based on Catholic ideology and enunciates art principles which are consistent with Catholic thought;

Because it upholds high standards of art and supports these standards with strong reasons;

Because it assists Catholic artists to harmonize their profession with their Faith by contacts with other Catholic artists; and

Because it brings to light the efforts being made toward the true revival of Catholic art in this country.

The Catholic Art Association holds national conventions at regular intervals. Between these intervals the several regions, according to their needs, arrange special meetings, exhibitions, and demonstrations. Professional and educational interests are furthered by the activities of the Professional and Educational committees through their distinct exhibit and conference programs. Wherever possible, especially during the summer months, co-operative activities on art projects are sponsored by the Advisory Board. Such activities in Catholic environments offer opportunities for self-advancement through the stimulation of Catholic thought.

The C.A.A. maintains a small but choice art library for the use of its members. Several types of traveling exhibits are available. The library is philosophical in content while the exhibits aim to exemplify that philosophy in practice.

The *Catholic Art Quarterly*, published with ecclesiastical approval, is the organ of the Association. It is a magazine which has been proving itself of technical, critical, and instructive value to an ever increasing number of readers here and abroad. Contributors to the *Quarterly* are nationally known authorities in their various fields. Although the editorial policy makes no pretense toward news gathering, the consistent reading of the publication develops a well-rounded knowledge of current catholic art thought and achievement throughout the country. A *Quarterly* subscription is included with each type of membership.

